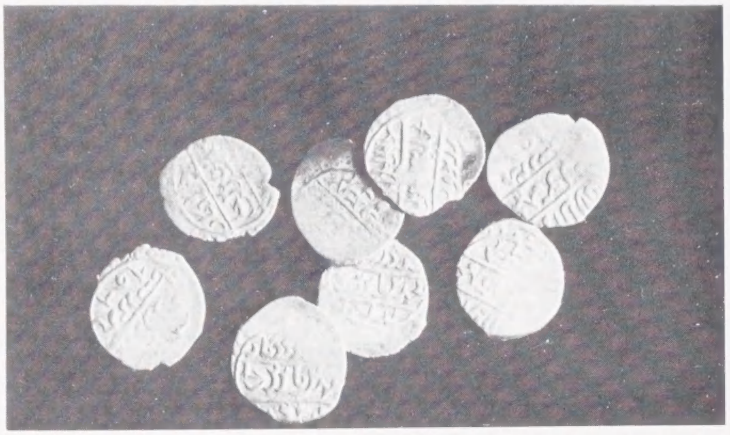
$3.00

Journal of Numismatic ..... Fine Arts

Volume 5 Summer 1976 Number 2

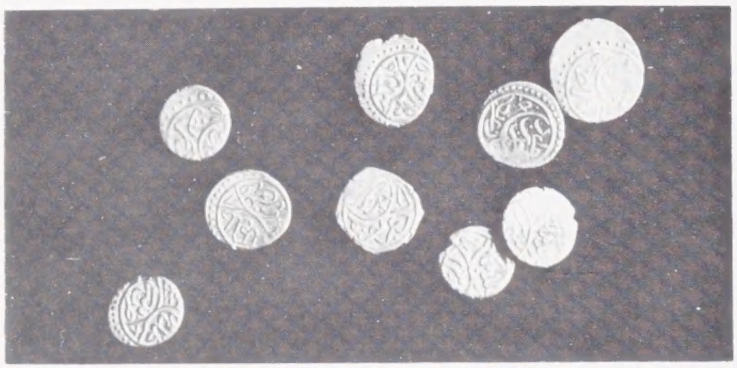
A HOARD OF TAMERLANE



This hoard of silver akce was struck in A.H. 806 (A.D. 1403) at the Bursa mint by Timur-i-Leng ("Lame Timur"), the vizier who usurped the power of the Mongol Khan and revived the empire of Genghis Khan. His conquests extended from central Asia through Persia to Anatolia, and he raided as far afield as China and India. For western history his most important victory was won at Angora in 1402, where he crushed the Ottoman Turks who were threatening Constantinople, thus postponing the fall of the Byzantine empire for another generation.

The obverse of the coins reads, "Timur, universal lord, Lord Mehmed son of Bayezid, may his kingdom flourish"; the reverse, "There is no God but Allah, Mohammed is the apostle of Allah, struck in Bursa, 806." That Mehmed I (Mohammed I), remembered today as the restorer of the Ottoman empire, was named as vassal on these coins is an indication of the power of Timur. F 4.00

MOHAMMED II, THE CONQUEROR



Founder of the Ottoman empire's central administration and of its firm basis in Anatolia and Rumelia, Mohammed (Mehmed II) ended the local dynasties, drove out the Hungarians and the Venetians and reasserted Ottoman authority over the rebellious Turkish emirs.

In 1453 he brought the Byzantine empire to an end when he conquered Constantinople and made it the Ottoman capital. It was during his reign that the Christian churches were transformed into mosques and Muslim, Greek and Italian scholars assembled at the Ottoman court under his patronage.

Offered here is a hoard of small silver akce, struck in A.H. 848 (A.D. 1445) at the Serez mint. Nuri Pere 84-87. All coins are in average or VF condition 4.00

A HOARD OF ANTOINE, DUKE OF LORRAINE

Antoine grew up at the court of Louis XII and in 1507 had accompanied the French king on his campaign against the Genoese revolt when his own father died in Lorraine. He returned to receive his father's title but rejoined Louis in Italy three months later. The same closeness continued under Francis I; Antoine named his eldest son Francis, and the king stood as godfather.

In the ensuing hostilities between the German emperor Charles V and Francis, Antoine remained neutral, even trying to help end the war by seeking Papal intervention. But in return for political favors he married his son Francis to Anne Christine of Denmark, the niece of Charles V, and thus severed his relations with France. In 1544 Antoine travelled to Paris to attempt a reconciliation with the king, but he died en route.

This hoard of half grosse was struck between 1508 and 1544 at Nancy. The coins picture a crowned shield on the obverse and the dagger of Lorraine on the reverse. De Saulcy XIV, 14. F 5.00

EDITORIAL

We are pleased to offer our customers an interesting assortment of various hoard coins in this summer issue. The emphasis in the hoard offerings is in the Medieval period. We have neglected to offer such coins in recent Journals and thought it would be a welcome addition to collectors of such series. The coins of the Turkumans are particularly rich in exceptionally nice specimens in this under-appreciated series. The popular English field as well as Crusade issues are included.

The large interest shown in the Judaean series in our last auction has prompted us to offer from our stock a really nice grouping of Biblical coins. And for those of you who prefer to bid for your coin purchases, we have included an excellent collection of Ptolemaic bronze coins capped by a few nice Roman imperial coins for mail bid. Some of the large Ptolemaic bronzes are among the handsomest of Hellenistic bronze coins.

For the reader who is interested in art history and numismatics, there is an interesting article by Steven Stoliar. Our book offerings and articles in this and recent journals should make for some pleasant hours of summer reading. We welcome your book orders as well as your coin orders. If you do not see either the coin or book you want listed herein, please write and ask us. We describe only a small portion of our inventory. Look forward to some nice antiquity offerings in our autumn Journal.

Joel L. Malter
President

JOURNAL
OF NUMISMATIC
FINE ARTS

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This issue's cover coin is a handsome silver tetradrachm of Perseus of Macedon (178-168 B.C.), successor to the throne on the death of his father Philip V, who by the time he died had become a bitter enemy of the Romans. Perseus, also instilled with hatred for Rome, continued his father's preparations for war and strengthened his armies and finances. In so doing, he also continued his father's extensive issue of silver coinage. While Perseus carefully planned his war with Rome, diplomatic moves were made against him and in the end his determination eluded him. As he hesitated in making a forthright move, Rome declared a war which was to last three years before he met an overwhelming final defeat at the hands of Lucius Aemilius Paullus in June 168 B.C. on the plains of Pydna. This tetradrachm provides a handsome, sharply defined portrait of the king with sloping brow and curls falling loosely over his head. The reverse is standard for Perseus - within an oak wreath stands an eagle on a thunderbolt.
Price $4000.00

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NUMISMATIC REPRESENTATIONS OF ANCIENT SCULPTURE AND THEIR VALUE TO THE ART HISTORIAN

by Steven Stoliar

Enthusiastic numismatists are perhaps prone to exaggerate the value of Greek and Roman coins to the art historian in attributing and reconstructing statues, the originals of which have long since disappeared. However, there are many factors working against our having a sharp and faithful representation of a lost masterpiece on a coin. Among these are: the condition of the coin, the size of the design, the quality of engraving, and the degree to which the die-engraver "modified" the original design.

Tied in with these vital factors are a series of infuriating ironies which have been discovered after examining pages of plates, descriptions, and some of the coins themselves. First, our hope would be that the closer the striking of the coin to the time when the statue was fashioned, the more faithful the representation would be, since little time would have elapsed which might allow for damage or modifications. Yet it is apparent that our truest numismatic representations of classical and Hellenistic works are not on classical and Hellenistic coins, rather, they are on Roman imperial coins of the second and third century (particularly those of Hadrian). In discussing Greek coins, F.W. Imhoof-Blumer mentions that the characters were not simple copies, but, to some degree original creations of the engraver, who borrowed only the motif.[1] This is true of Greek coins as a whole - the artist's main concern was for aesthetic beauty (some going so far as to sign their own creations, such as Kimon and Eukleidas on Syracusan coins). Roman coins, on the other hand, sought to be as frank as possible in recreating a design, whether it be a portrait or a statue, with as little artistic embellishment as possible.

Following, our next hope would be that the coins bearing these masterpieces would be either of silver, or better still, of gold, since these two metals generally resist wear and corrosion better than other metals, namely bronze. Unfortunately, it is on bronze coins that we find our truest copies. This is perhaps because a bronze coin, not being worth as much as a small gold or silver coin, would have to be large, which gives the die-engraver a broader field on which to work. But, again the frustration lies in bronze being so susceptible to wear and oxidation. Another frustration should be noted at this point. These Roman bronzes are generally not from Rome itself, but from colonial towns, whose engravers were, more often than not, truly poor artists. Thus, for honest copies of lost masterpieces, we are forced to turn to terribly preserved, often crudely-executed pieces struck some 500 years after the original work was fashioned. This is not too promising.

But, lest we sink into the depths of pessimism and consider pawning the British Museum collection of Roman bronze, rest assured, these coins are an aid to the art historian. Among their good points, they can tell us: the site and specific location of the work (such as a cult statue in a temple), architectural accessories (bases, supports, etc.), the composition of the work as it was originally intended, and to a limited extent, its style. To translate Leon Lacroix, "That which we will ask of coins, are indications of the type of statue, of the original lines of the work, and of the attributes which render the work more specific."[2] Before examining these pieces, which will include works from Daedalic to Hellenistic, it should be noted that there will be instances where style and composition will check out, but the position of objects (usually arms or hands) will vary from those of existing copies. This can sometimes be explained by the fact that the engraver had to consider perspective and the roundness of the coin, before copying the work.[3] For this reason, statues which have overlapping arms on known copies may have them out to the sides on a coin. Thus, we must take this into account when evaluating the validity of a coin.

The Apollo of Delos is one of the earliest identifiable works of art represented on coinage. This Daedalic statue shows Apollo standing, holding three figurines and a bow. This design appears as a symbol on New Style tetradrachms and bronzes of Athens (dated to 148/7 BC, Thompson 611ff; see Fig. 1). The body of Apollo is certainly not 2nd century BC, rather, he stands stiffly, with kouros-like muscles and long, beaded hair. Thus, it appears that we have a representation of an actual statue. Had Athens merely wished to portray Apollo, the treatment would have probably been a more contemporary and conventional one.

We apparently have a copy of the Hera of Samos by Smilis on Samian coins struck from

the 1st century BC through Roman domination into the 3rd century (eg. SNG von Aulock 2309, 2310, 2320, 2324, 2329-32; see Fig. 2).

Fig. 1

Fig. 2

The fact that the statue appears on coins of Samos itself is a good sign that the city is portraying one of her proudest possessions - the archaic Hera. This factor of a city's pride in depicting local masterpieces on her coins also aids in identifying later works.

Other archaic works include the xoana-like Dioscouri on bronzes of Commodus from Troezene, the Didymean Apollo or the Apollo Philesios by Kanachos on coins of Miletus (BMC 134ff; see Fig. 3) and Roman bronzes (the statue, found in 1903, was in the same attitude as on the coins), and the Zeus Ithomatas by Hegelaidas at Messenia on Messenian silver pieces (BMC 1ff; see Fig. 4). All of these

Fig. 3

Fig. 4

examples show archaic styles used on much later coins.

The figures of Harmodius and Aristogeiton appear on an electrum stater of Cyzicus from the early 5th century BC (Boston 1496; see Fig. 5). They are standing on a base - an indication that they are statues. One figure is almost totally covered by the other, with the figures stiffly rendered, as was the style then. This is a rare example where the date of the coin is basically concurrent with that of the original statue. But our best representation of this group occurs on an Athenian tetradrachm struck about 300 years later, in the magistracy of Mentor and Moschion, 118/7 BC (Thompson 1165ff; see Fig. 6).

Fig. 5

Fig. 6

Here is another of those ironic frustrations, we have a Greek coin - not a Roman - and a well-preserved silver coin - not a worn bronze, but the statues are merely the symbol on the coin not the main reverse design, which is an owl. Thus the figures on the coins are definitely the same as those on the existing marble copy of the Kritios work, but they are only about 3/8 of an inch tall!

The Hermes Kriophorous from Tanagra by Calamis appears on Roman imperial bronzes struck in Tanagra (BMC 51; Head, *On the Chronological Sequence of the Coins of Boeotia,* pl. VI, 14). Hermes is shown standing, facing with a very slight S-curve to the body, indicating a transitional work. It must be emphasized that the state of preservation on these bronzes is very poor. Another work by Calamis, the Apollo of Apollonia, is shown on late bronzes from Apollonia Pontica (*Historia Numorum,* p. 277), but not on Roman coins, as the statue was taken off to Rome by Lucullus in 72 BC. Lacroix, in describing this standing Apollo with branch, bow, and arrow says, "This type of Apollo does not belong to the period when the coins were struck".[4] Hence, we have another late representation of an early work.

Surprisingly, the only identifiable work by Myron is the Athena and Marsyas on imperial Roman bronzes. Though the figures are crudely executed and the coin corroded, F.W. Imhoof-Blumer says, "Several writers... agree in regarding the Marsyas of the coin...as copied from the Marsyas of Myron...it thus appears not unlikely that we may have here a reproduction of the group by Myron."[5]

Of Polykleitus, too, there exists precious little, numismatically speaking. As a matter of fact, the only identifiable work by this famous master is the Seated Hera at Argos, whose head appears on late 4th century BC coins of Argos and Elis, perhaps to signify an alliance in 421 BC, (BMC 33ff; see Fig. 7). G.T. Seltman disagrees and says Argos portrayed the head because of a democratic party win in 370 BC.[6] According to Pausanias, the diadem on the statue shows the Charites and the Hours, but the coins have only palmettes. This may have been done by the engraver to simplify the design for coins. Lacroix says that the Hera is faithfully reproduced on Roman bronzes of Antoninus Pius, but with no details (another of those ironies!). The description of the attitude, however, is in accordance with Pausanias.[7] Imhoof-Blumer, on the other hand, says, "The coins reproduce faithfully the details of the statue of Polykleitus, even, in some instances, to the

cuckoo on her sceptre."[8] The discrepancy in opinions can, perhaps, be explained by interpreting Lacroix's "details" to mean "stylistic details" rather than attributes.

There is a great wealth of numismatic evidence of the work of Phidias; the major works being the colossal chryselephantine statues of Zeus and Athena. The motif of Zeus seated on a throne holding a Nike is a common one, and appears on silver pieces from Heraea - struck over 50 years before Phidias had even started! Thus we must be careful and critical when examining such motifs. Another full figure of a similar Zeus appears on a late 5th century BC coin of Elis, albeit in poor condition (Seltman pl. III, A2, BA; see Fig. 8). But other silver coins

Fig. 7

Fig. 8

of Elis show a laureate head of Zeus in bold, high relief, and in excellent condition (Seltman pl. VI-VII). Unfortunately, there is too much diversity in style among the heads, rendering them of little value if we are searching for Phidias' style. Some beards are short, some long; some hair falls to the shoulders, some doesn't even touch the neck - there is just too much individuality on these Olympian coins.

Once again, we must wait until Rome is flourishing to get true copies of the Olympian Zeus, and particularly helpful are bronzes of Hadrian (SNG Fitzwilliam 3722; see Fig. 9). His coins not only show heads consistant with each other, but also consistant with Pausanias' description of long flowing hair to the shoulders, deep eyes, long nose, mustache curling around upper lip, thick and curly beard.[9] Hadrian also struck bronzes showing the full figure of Zeus in left, 3/4, and right views The view to the right is probably the truest, since the attributes are closer to the body - not as "theatrical" as the other interpretations. Other reasonably faithful representations of the full figure appear on coins of Megara and imperial Athens. (NOTE: This is a hypothesis of my own, that I believe we find our truest copies on Hadrian's coins because he travelled extensively throughout the empire, examining great works of art, and generally favored the Greek way of life. One need look no further than the statues found in Hadrian's villa to see his fondness for good copies of classical works. Perhaps, then, he passed this demand for honest copies on to his die-engravers).

The Athena Parthenos is a favorite theme, not only on coins ranging throughout all of Greece, but also on statues, statuettes, reliefs, gems, and terra-cottas. Thus, the importance of coined evidence is drowned out this time by other, more exact replicas. We possess two large, gold medallions from Koul Oba which exhibit large, intricately detailed 3/4 heads of the Athena Parthenos. Though one is facing left and the other right, the heads are nearly identical, which lends credibility to their being copies of the same work. The helmet, ornamented with a sphinx and griffins, is in accordance with Pausanias' description. Stylistically and compositionally these are probably our truest copies of the Athena of Phidias. The same type 3/4 head appears on a late 5th century BC silver tetradrachm of Syracuse by Eukleidas, but the style is his (cf. other denominations by Eukleidas), and there are modifications on the helmet (Gulbenkian 282; see Fig. 10). Still, this lovely 3/4 head can be

Fig. 9

Fig. 10

said to have been at least inspired by the Athena Parthenos. The motif spread to Boeotia, the Peloponnese, the Troad, Mysia and Ionia and continued into imperial times. Athens herself reproduced the head on her New Style tetradrachms (see Fig. 11), but details like the sphinx were omitted, and the style leaves much to be desired. None approach the gold medallions in exactness of treatment of the head.

One of the earliest full figure copies appears on a 4th century silver stater from Side (Babelon pl. CXLII, 2; see Fig. 12). Athena

Fig. 11

Fig. 12

is shown standing on a base, facing left, holding a victory and resting her hand on a Medusa-bearing shield. The serpent Erichthonios,

present on the original statue and subsequent numismatic copies, is absent from the base on this piece. Lacroix hypothesises that the engravers of Side may have been working from copies in Asia Minor which lacked the serpent.[10] Another Greek silver piece showing the full figure is the reverse of a New Style Athenian tetradrachm under the magistrates Diocles, Meleiteus, and Medeios, 89/8 BC (Thompson 1271; see Fig. 13). Although it appears only as a small symbol (as did the figures of Harmodius and Aristogeiton), we can use it to check attitude and composition, which are in accordance with the representations from the other cities.

On Roman bronzes, Hadrian falls short this time, for the Athena Parthenos on his Athenian bronzes is very crudely rendered, with the shield much too large in proportion to the full figure. Instead, the later bronzes of Severus Alexander and Valerian show somewhat truer copies, with the columnar support left out on earlier pieces, although there exists a silver piece from 4th century BC Cilicia showing a tree trunk support. Thus, in the case of the Athena Parthenos, we have a situation where the truest copies exist not on Roman bronze, as the style of these is crude and typical of colonial coinage, but on earlier Greek coins.

Our evidence of Phidias' Athena Promachos is sketchy, yet very interesting, for there exists a series of Athenian bronzes dating from the Antonine period showing the entire Acropolis; complete with propylaea, Parthenon, stairs, and the "great bronze Athena" - the Athena Promachos (BMC 802-805; J.P.Shear, *Athenian Imperial Coinage,* pl. VI; see Fig. 14). This statue causes problems due to its

Fig. 13

Fig. 14

similarity to the Athena Parthenos. Both are standing figures holding Nikes, with spears and shields. A difference to look for is that the Parthenos wears an Athenian helmet, while the Promachos wears Corinthian headgear. Unfortunately, due to the size of the figure, the workmanship, and the preservation, we cannot definitely identify the type of helmet on the coins. The coins do, however, disprove the theory that the Parthenos took the place of the Promachos in classical times, as was thought. Had the engraver meant to show the Parthenos, he would have probably placed her in the facade of a columned temple to indicate the location. Instead, Athena is standing outside, indicating the Promachos. Another indication is that the position of the arms of the statue on the coin concur with the description by the Byzantine writer Nicetas Acrominatos.[11]

The thrill of seeing a contemporary view of the intact Acropolis is greatly lessened by the terrible perspective and workmanship on these coins. As Imhoof-Blumer indicates: "When, however, we come to a consideration of details, we find much want of exactness. The propylaea are very inadequately represented, and the orientation of the Parthenon is incorrect."[12]

The only work of Agoracritus which may be represented on coins is the Nemesis of Attica. A figure fitting her description (i.e. Nike above the head, holding a patera and a branch) appears on a silver stater from Paphos in Cyprus, dated c.385 BC (Babelon 1315, pl. CXXXV, 1; see Fig. 15). The head is quite worn, and the style very conventional, and we have no indication that this is a statue (base, support, temple). Thus our evidence is sketchy and quite uncertain.

We have the same weak evidence for the Seated Dionysos by Alcamenes. There seems to be a recreation of this masterpiece on both Athenian New Style tetradrachms, and imperial Athenian bronzes, but the former is crude and small, while the latter is well-worn (SNG Copenhagen 340). The attributes - Dionysos seated, holding a kantharos and thyrsus - check out with the known descriptions, but the quality of the figures makes definite attribution much too speculative.

Our evidence for Strongylion's Artemis Soteira of Megara is slightly more definite. On the bronzes of Megara from the 2nd century BC we have the striding figure of Artemis, sometimes on a base and even within her temple (SNG Copenhagen 496,497; see Fig. 16). Imhoof-Blumer confirms the attri-

Fig. 15

Fig. 16

bution: "...it is...undoubtedly a copy of a work by Strongylion."[13] So it appears as if we do have a copy of the Artemis Soteira struck in the city in which the statue stood.

The theme of Eirene holding the infant

Ploutus and resting on a staff is a common one, but we do seem to have numismatic evidence of Kephisodotus' work. Several replicas of the masterpiece exist, which seem to agree with representations on imperial bronzes from Athens and Cyzicus, some of which are done in remarkably fine style. Imhoof-Blumer offers a few thoughts: "The view usually accepted is that of Brunn, who sees it as a copy of the Eirene and Ploutus of Kephisodotus... Wieseler is disposed to find difficulties in this view. He remarks that the scepter does not properly belong to Eirene...He therefore prefers the attribute of Cora and the child Iacchus."[14] I am, however, not convinced by Wieseler's argument, and still prefer the Eirene attribution.

The die-engravers of old must have held a feast the day Praxiteles was born. There is such a profusion of Praxitilean evidence on coins, that I can only hope to touch on a few of them. The first is the group of Apollo, Artemis, and Leto, from the temple of Apollo at Megara, which appears on imperial Megaran bronze of Commodus and Septimius Severus. Apollo is shown with his lyre, Leto with a scepter, and Artemis with her bow. The figures are crudely rendered, but it is quite plausible that they are trying to reproduce Praxiteles' work. Leto reappears with Chloris on imperial bronzes of Argos, reproducing the Praxitilean group from the same island. (BMC 168; Fig. 17). There are slight variations, such as direction of the head and position of the hands, but these may have been numismatic simplifications to avoid overlapping.

The much-disputed Hermes holding the infant Dionysos appears on Thracian bronzes. The coins agree in composition and attributes with one another, as well as with existing copies. Thus, we have every reason to believe this to be a copy of Praxiteles' group.

Lacroix places a great deal of emphasis on coins for helping to identify Praxiteles' most celebrated work - the Aphrodite of Knidos: "Thanks to these documents one was able to identify the replicas of the statue."[15] E. Babelon adds that the head of the Praxitilean Aphrodite was used on Knidian coins from mid-4th century BC to the 2nd century AD, but discrepancies in style exist. By far our finest copy is on a large bronze from Knidos under Carcalla, showing the full figure of Aphrodite about to bathe. The engraved image is in total agreement with bronze and marble replicas.

Other works by Praxiteles that seem to appear on coins are the statue of Dionysos in the Elis Temple, the Apollo Sauroctonis, the Artemis of Anticyra, and the Eros of Parium. In all of these cases, the best examples are on 2nd century Roman bronzes.

Unfortunately, the only work of Scopas that seems to have survived on coins is his Aphrodite Pandemos from Elis. This work appears on Hadrian's imperial bronze coins from Elis, and shows Aphrodite seated on a goat wearing a long robe. (This also appears on some later bronzes, but the Hadrianic version seems the most authentic.) The coin is quite corroded, but Imhoof-Blumer states: "...only her head and arms appear; in the treatment of those and of the drapery, the charm of the statue must have consisted."[16]

Two works of Bryaxis are thought to appear on coins. The first is the group of Asclepios and Hygeia at Megara, which is shown on Megaran bronzes of Septimius Severus (BMC 50; Fig. 18). The motif is

Fig. 17

Fig. 18

rather conventional - Asclepios standing, holding a baton, and Hygeia holding a patera and serpent - but the cities are the same, so this may well be Bryaxis' work. The other is the Apollo from Daphne's Sanctuary at Antioch, which appears on the silver tetradrachms of Antiochus IV. Again, the coins were struck in the same city in which the statue stood, and again, the pose is conventional.

The last artist whom I shall discuss is Lysippos. His numismatic evidence is somewhat sparse, but certainly worth examining. The first work is the Zeus of Argos on Roman bronzes, particularly those of Marcus Aurelius. Imhoof-Blumer's logic is: "With more confidence, we may suppose that the standing Zeus of the coins is a copy of Lysippos' statue; for this is the case, the coin-type persists practically unchanged through several reigns."[17] This would indicate that the die-engravers had the same statue to work from - namely that of Lysippos.

The next work is Herakles Fighting the Hydra on coins of Phaistos. This time, we are not working with Roman imperial bronzes, but with relatively contemporary Greek silver. S. Lattimore argues that: "...the figure of Herakles, with his long legs, wide stance, vigorous action, and accurate rendering of muscles, can easily be reconciled with what is known of Lysippos' style."[18] Although the

style does not necessarily point to Lysippos (the style is rather typical of well-executed 4th century BC silver staters), it does not conflict with his style. Also, the group is shown from both front and back, indicating a statue as the model. If indeed this is so, we have a contemporary rendering of a Lysippian work.

The last statue is tied in with the preceeding - the so-called Farnese Herakles. This statue shows a bearded Herakles resting with his club and Nemean lion-skin, not in the actual act of performing the labor. This type appears on Athenian bronze coins, and Imhoof-Blumer notes: "The Herakles first described is exactly the attitude of Glycon's statue."[19] (Glycon was the artist who signed the marble copy of the Lysippian original.) We have thus, apparently, the Farnese Herakles.

In conclusion, let it be said that although these coins are often found in poor condition or are of inferior workmanship, we can nevertheless learn a great deal about locality, attitude, and the attributes of well-known statues, as well as helping to attribute works hitherto labelled "lost".

FOOTNOTES

1 L. Lacroix, *Les reproductions de statues sur les monnaies grecques* (Liege, 1949), p. 6.
2 Cf. Lacroix, p. 327f.
3 Cf. Lacroix, p. 22.
4 Cf. Lacroix, p. 248.
5 F. W. Imhoof-Blumer and Percy Gardner, *Ancient Coins Illustrating Lost Masterpieces of Greek Art* with commentary and notes by A. N. Oikonomides (Chicago, 1964), p. 132f.
6 Cf. Lacroix, p. 254.
7 Cf. Lacroix, p. 255.
8 Cf. Imhoof-Blumer, p. 34.
9 Cf. Lacroix, p. 263.
10 Cf. Lacroix, p. 275.
11 Cf. Lacroix, p. 284.
12 Cf. Imhoof-Blumer, p. 129.
13 Cf. Imhoof-Blumer, p. 4.
14 Cf. Imhoof-Blumer, p. 147.
15 Cf. Lacroix, p. 311.
16 Cf. Imhoof-Blumer, p. 73.
17 Cf. Imhoof-Blumer, p. 36.
18 S. Lattimore, "Lysippian Sculpture on Greek Coins," *California Studies in Classical Antiquity* 5 (1972), p. 149.
19 Cf. Imhoof-Blumer, p. 152.

A HOARD OF BOHEMUND OF ANTIOCH

Antioch, regained by the Turks in 1088, was again captured by the Crusaders in 1098. The Norman-French force under the leadership of Bohemund of Otranto had, in return for supplies and reinforcements, promised to turn over all reconquered territory to Alexius I Comnenus. But Bohemund refused to honor his word and declared Antioch an independent kingdom with himself as ruler, thereby incurring the enmity of Constantinople as well as that of the Turks. Leaving his nephew Tancred to watch over his principality, Bohemund left in 1107 to do battle with the Byzantine army, but he was defeated by Alexius and forced to become his vassal. Tancred refused to recognize their treaty and upon Bohemund's death retained sole possession of Antioch.

This hoard of billon deniers is of Bohemund IV (1203-1216 and 1218-1233), successor to these Norman Crusaders, who inherited Antioch and the consequent skirmishes with the Turks. The obverse of the coin pictures the mailed bust of Bohemund facing left, while the reverse has a cross with a crescent in the second quarter. Schlumberger pl. III, 4. F-VF 5.00

SILVER WIRE KOPECKS

A hoard of Peter I, the Great, Czar of All Russia (1689-1725), the coins bear a generally readable legend and a clear obverse horseman, though they are of irregular shape and the die is never wholly on the flan because of the manner of striking. Silver wire was placed in the die and struck with a mallet which at the same time severed the ends.
Average condition VF; each 5.00

Also offered are first edition copies of *Russian Wire Money* by Frank A. Lapa, a manageable and concise aid in the attribution of wire kopecks. Paper covers 5.00
Or, both booklet and hoard specimen 7.50

COINS AND ARTIFACTS

A PRICE LIST OF ARTICLES FOR SALE

TERMS

All of the coins and artifacts for sale in this catalogue are guaranteed to be genuine and as described. The grading of all items is very conservative. Coins are sent on a five day approval basis. Orders with accompanying payments (and alternate selections) are preferred, and postal charges will not be affixed to all such orders over $10.00. (Orders for less than this amount, please add $ .50 for postage and handling.) California residents, please add the appropriate sales tax.

As most coins are one of a kind, a list of alternate choices is recommended. Please note that the illustrations are not necessarily according to scale. See text description for sizes.

JUDAEAN COINS

COINS FROM ARABIA

J1. **Bostra,** *Julia Mamaea,* † 235 A.D. AE 22 mm. Bust of Mamaea r./Bust of Tyche l. wearing turreted crown, cornucopiae behind shoulder. BMC 32. VF 250.00

J2. **Petra,** *Septimius Severus,* 193-211 A.D. AE 24 mm. Laureate bust r. undraped/Tyche seated l. holding trophy in left hand, right hand extended. BMC 15. VF 125.00

KINGS OF NABATEA

J3. **Aretas IV,** 9 B.C. - 40 A.D., AE 18 mm. Laureate bust of Aretas r. with long hair and ornament atop head/Female figure standing l. in long dress holding object in upraised right hand. BMC 23 ff. Scarce. F 20.00

J4. **Aretas IV and Shaqilath,** AR drachm. Laureate bust of Aretas r. draped/Bust of Shaqilath r. draped and veiled. BMC 13. Very rare. VF 200.00

J5. ——, AR drachm. As above. BMC 13. F+ 150.00

J6. ——, AE 12 mm. Jugate busts of laureate Aretas and draped queen, ornaments atop heads/Cornucopiae crossed and filleted. BMC 15 ff. VF 100.00

THE HASMONEAN DYNASTY

J7. **Alexander Jannaeus,** 103-76 B.C., AE 11 mm. Eight rayed star, legend between rays/Legend around, anchor within. Reif 14. VF 30.00

J8 ——, AE 15 mm. Lily flower, legend around/Partly legible legend around, anchor within. BMC 1-8; Mesh. 5; Reif. 16. VF/F 65.00

J9. **John Hyrcanus II,** 63-40 B.C., AE perutah. Five line inscription within wreath/Double cornucopiae with fillets, poppy-head between. Mesh. 22; Reif 11. Triple struck, unusual. VF 75.00

J10. ——, AE perutah. Inscription within wreath/Double cornucopiae, poppy within. Reif 20. F 15.00

J11. **Antigonus Mattathias,** 40-37 B.C., AE 23 mm. Legend around, double cornucopiae within/Ivy wreath around, legend within. Mesh. 30; Reif 21. F+ 300.00

J12. ——, AE 24 mm. As above, but reverse off center. Mesh 30; Reif. F+ 300.00

ISSUE OF THE AEDILE AULUS PLAUTIUS

J13. **Aulus Plautius,** c. 54 B.C., AR denarius. Legend around, head of Cybele r. wearing turreted crown/Legend below and along right, bearded robed figure kneeling beside camel, palm branch in r. hand. Syd. 932; Kindler 17. Reverse off center. VF+ 150.00

THE HERODIAN DYNASTY

J14. **Herod I,** 37-4 B.C., AE trilepton of 34 B.C. Legend around, winged caduceus within/Pomegranate on branch with leaves. Mesh. 29; Reif. 28. Reverse off center. Very rare. F 170.00

J15. ——, AE half-perutah. Legend around, cornucopiae within/Eagle standing r. Mesh. 54; Reif. 34. The only Judean coin with an animal figure. Obverse off center. Rare and otherwise VF 150.00

J16. ——, AE chalkous of 34 B.C. Legend around, tripod and ritual bowl within, date in l. field, monogram in r. field/Thymiaterion and star flanked by palm branches. Mesh. 37; Reif. 26; BMC 1-10. VF 200.00

J17. **Herod Archelaus,** 4 B.C.-6 A.D., AE lepton. Partial legend around, double cornucopiae with fillets/Legend, war galley with oars. Mesh. 59; Reif. 53/54. Rare. F+ 400.00

J18. ——, AE perutah. Legend around, prow of war galley l./Legend within wreath. Reif. 56. F 30.00

J19. **Herod Antipas,** 4 B.C.-39 A.D., AE 17 mm. Legend obscured, palm branch/Legend within wreath. Reif. 45. VG and very rare. 1000.00

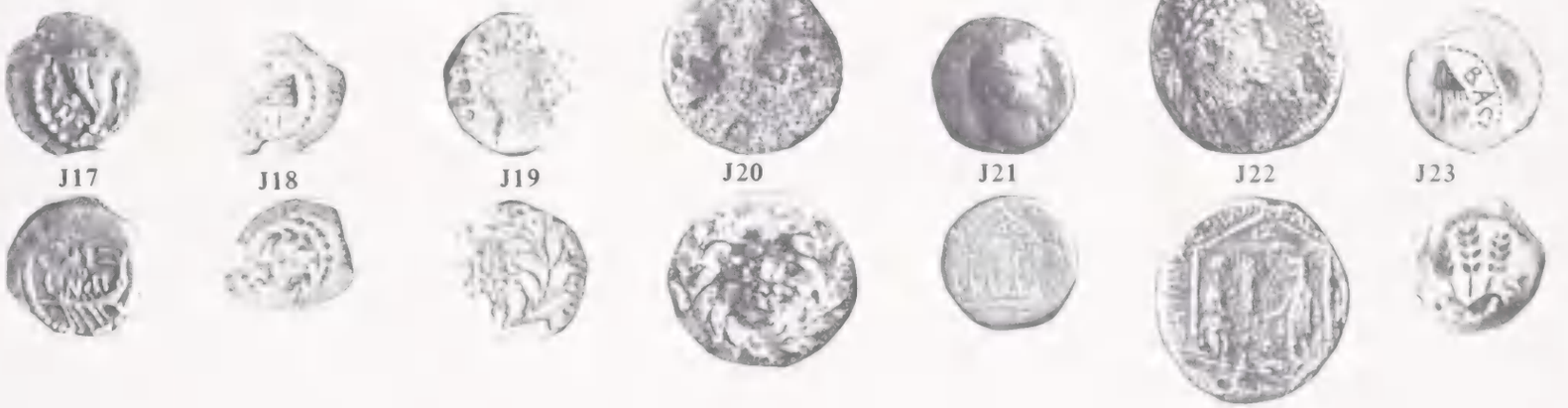
J20. ——, AE 23 mm. Legend obscured, palm branch/Legend within wreath. Reif. 46. Very rare. F 500.00

PLATE XI

Not all coins are pictured.

J1 J2 J3 J4 J5 J6 J7 J8

J9 J11 J12 J13 J14 J15 J16



J17 J18 J19 J20 J21 J22 J23

J24 J25 J26 J27 J28 J29 J31

J21. **Herod Philip II**, 4 B.C.-34 A.D., AE 18 mm. Paneas mint. Struck 33/4 A.D. Legend obscured, head of Tiberius r./Tetrastyle temple, date within. Mesh. 84. Extremely rare. VG 775.00

J22. **Agrippa I**, 37-44 A.D., AE 25 mm. of 43/44 A.D. Laureate head of Claudius r./ Tetrastyle temple within which two large togate figures and two smaller ones, date within gable, legend around. Mesh. 89; Reif. 60. Rare. F+ 1250.00

J23. ––, AE perutah of 42/43 A.D. Umbrella with fringe/Three barley ears, date across field. Reif. 59. VF 25.00

J24. **Agrippa II**, 50-100 A.D., AE 30 mm. of 83 A.D. Legend around, laureate head of Vespasian r./Legend across field and date, Tyche standing r. holding cornucopiae in left hand, corn in right, star above. Mesh. 106; Reif. 84. Very rare. F 600.00

'TRIBUTE PENNIES' OF TIBERIUS

J25. **Tiberius**, 14-37 A.D., AR denarius. TI CAES AR DIVI AVG F AVGVSTVS, laureate head r./PONTIF MAXIM, Livia std. r. holding sceptre and flower. Cohen 16. Cleaned. VF 200.00

J26. ––, AR denarius, as above. Cohen 16. VF 200.00

PROCURATORS OF JUDAEA

J27. **Valerius Gratus**, 15-26 A.D., AE lepton of 16/17 A.D. Legend within wreath/Three lilies. date across field. Mesh. 223; Reif. 125. Rare. F+ 65.00

J28. ––, AE lepton of 17/18 A.D. Legend around, branch of vine with leaf, tendril, and grapes/Legend around, kantharos with with scroll handles and lid. Reif. 126. Rare. VF 125.00

J29. ––, AE lepton of 24/25 A.D. Legend within wreath/Legend and date across field, palm branch. Rief. 130. Exceptional. EF 100.00

J30. **Pontius Pilate**, 26-36 A.D., AE lepton of 29/30 A.D. Barley ears/Simpulum. Reif. 131. Special. Fair. 15.00

J31. ––, AE lepton of 30/31 A.D. Lituus/ Wreath, date within. Reif. 132. VF 35.00

J32. ––, AE lepton as above. Reif. 132. VF (Average specimens also available at 20.00) 35.00

J33. ––, AE lepton as above. Reif. 132. Special. F+ 35.00
(Fair specimens also available at 15.00)

J34. ––, AE lepton of 31/32 A.D. Partial legend, lituus/Wreath, date within. Reif 133. Rare. 60.00

J35. **Antonius Felix**, 52-60 A.D., AE lepton of 54 AD. Legend within wreath/ Legend and date, two palm branches crossed. Mesh. 232; Reif. 134. VF 37.50

J36. ––, AE lepton of 54 A.D. Two shields and spears crossed/ Palm tree with fruit. 'Chip' a result of separation after casting. Reif. 135. VF 20.00

J37. ––, AE lepton of 58/59 A.D. Legend within wreath/Legend, palm branch. Reif. 136. F 15.00

J38. ––, AE lepton as above. Reif 136. VG 10.00

J39. **Porcius Festus**, 60-62 A.D., AE lepton. Palm branch/Legend within wreath. Roger 50. F 12.50

FIRST REVOLT

J40. **First Revolt 66-70 A.D.**, AE lepton of Year 2. Legend, amphora/Legend, vine branch with leaf and tendril. Mesh. 152; Reif. 147. EF 75.00
(Special F-VF specimens available at 25.00)

J41. ––, AE 19 mm. of Year 4. Legend, Iulav Legend, chalice. Mesh. 163; Reif. 6. F+ 90.00

J42. ––, AE 19 mm. of Year 4 as above. Mesh. 163; Reif. 6. VF 150.00

'JUDAEA CAPTA' COINAGE

J43. **Vespasian**, 69-79 A.D., AR denarius. IMP CAESAR V[ESPA]SIANVS AVG, laureate head r./IVDAEA, mourning Jewess std. r. beneath trophy. RIC 15; Cohen 226. VF 150.00

J44. ––, AR ½ drachm. Caesarea in Cappadocia mint. Legend around, laureate head r./ Victory r., wreath in right hand, palm in left. Struck for the Judaea Capta series. BMC 17. VF+ 50.00

J45. ––, AE sestertius, 32 mm. IMP CAES VESPAS AVG PM TRP PP COS III, laureate head r./IVDAEA, SC in ex., captive stg. l. and mourning Jewess std. r. beneath palm. RIC 424. VF 1500.00

J46. ––, AE sestertius, 32 mm. IMP C[AES VE] SPASIAN AVG PM TRP PP COS III, laureate head r./IVDAEA CAPTA, SC in ex., Vespasian stg. r. behind palm holding spear, mourning Jewess std. r. RIC 427. VG 400.00

J47. **Titus**, 79-81 A.D., AR denarius. IMP TITVS CAES VESPASIAN AVG PP, laureate head l./TRP IX IMP XV COS VIII PP, two captives std. back to back beneath trophy. RIC 21b. F 75.00

J48. ––, AE 12. Laureate head r./Mourning Jewess std. l. beneath trophy, shield r. Mesh. 238; Reif. 153. VG 125.00

J49. **Domitian**, 81-96 A.D., AE 9 mm. Laureate bust r./Victory l. with wreath in r. hand, trophy in l. BMC 38. VG 65.00

J50. ––, AE 22 mm. Laureate head l./Minerva erecting trophy with r. hand, holding spear and shield in l. Mesh. 243; BMC 45 ff. Nearly F 100.00

PLATE XII

J32
J33
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J61

J51. —, AE 28 mm. Radiate bust r./Palm tree with seven branches and fruit. Mesh. 239; Reif. 240; BMC 38-41. VG 350.00

J52. —, AE 20 mm. Laureate bust r./Trophy. Mesh. 244; Reif 162; Kindler 168. VG 100.00

J53. —, AE 32 mm. Laureate head l./Minerva advancing l., trophy in r. hand, spear and shield in l. Mesh. 243; Reif. 161. VF 200.00

SECOND REVOLT

J54. **Second Revolt 132-135 A.D.** AE 23 mm. of Year 1. Legend, wreath tied at bottom, palm branch within/Legend, lyre of four strings. Mesh. 172; Reif. 192. VF 425.00

J55. —, AR denarius/shekel of Year 3. Legend, bunch of grapes hanging from vine/Legend, two trumpets with mouthpieces at bottom. Traces of previous striking. Mesh. 208; Reif. 186. VF 800.00

J56. —, AE 23 mm. of Year 3. Legend across field, palm tree with seven branches and fruit/Legend around, vine leaf. Reif. 200. VF 150.00

J57. —, AE 23 mm. of Year 3. Similar. Mesh. 211; Reif. 204. F 100.00

J58. —, AE 18 mm. of Year 3. Legend around, bunch of grapes/Legend across field, palm tree with seven branches and fruit. Mesh. 215; Reif. 206. Struck at Jerusalem. F 200.00

J59. —, AE 20 mm. of Year 3. Similar. Mesh. 215; Reif 206 v. Extremely rare. VF+ 300.00

J60. —, AR denarius/shekel of Year 4. Legend around, bunch of grapes with leaf and tendril/Legend around, lyre with three strings. Mesh. 209; Reif. 188. VF 650.00

CITY COINS

J61. **Aelia Capitolina,** *Antoninus Pius,* 138-161 A.D., AE 20 mm. Bust of emperor r., beard-, less, bareheaded, undraped/Bust of Serapis r. CNP 18. VG 75.00

J62. —, *Marcus Aurelius and Lucius Verus,* 161-169 A.D., AE 28 mm. IMP CAES ANTONI NO ET VERO AVG, laureate busts of Marcus r. and Lucius Verus l./COL AEL CAP in ex., city goddess in tetrastyle temple, spear in left hand, bust in r. BMC 40. Dig in upper left field. Rare. VF/F+ 250.00

J63. —, *Elagabalus,* 218-222 A.D., AE 23 mm. Laureate bust of emperor r. draped/Emperor riding r. CNP 137. F 100.00

J64. —, *Elagabalus*, AE 24 mm. Bust of emperor r. draped/Conical stone of Elagabalus drawn in cart by four horses. BMC 85 ff. VG 45.00

J65. **Ascalon**, *Trajan*, 98-117 A.D., AE 22 mm. of 110 A.D. Laureate bust of Trajan r./Date in field r., goddess Derceto stg. l on prow. BMC 144. Scarce date. F 30.00

J66. —, *Trajan*, AE 21 mm. of 112 A.D. Laureate bust of Trajan r./Date in lower left, war god Phanebalos stg. l. BMC 165. F 30.00

J67. —, *Hadrian,* 117-138 A.D., AE 18 mm. of 118 A.D. Bust of Hadrian r./Date in lower right field, war god Phanebolos stg. l. Not in BMC. F 35.00

J68. —, *Hadrian*, AE 21 mm. of 119 A.D. Laureate bust of Hadrian r./Date in lower right field, goddess Decerto stg. l. BMC 175. F 30.00

J69. —, *Maximinus,* 235-238 A.D., AE 23 mm. Laureate bust of Maximinus r. /Poseidon stg. l. wearing himation, trident in left hand. BMC 253v. Rare. VF 75.00

J70. **Caesarea,** *Marcus Aurelius,* 161-180 A.D., AE 23 mm. Legend around, laureate bust r. draped/Legend around, bust of Serapis wearing modius. BMC 83. Cleaned. VF 125.00

J71. **Gadara,** *Vespasian,* 69-79 A.D., AE 12 mm. Laureate head of Vespasian r./Crossed cornucopiae. DeSaulcy pl. xv, 3. G 40.00

J72. **Gaza,** *Augustus,* 27 B.C.-14 A.D., AE 20 mm. of 5/6 A.D. Head of Augustus r./City goddess wearing turreted crown and long chiton stg. l., branch in right hand, corn ears in left. BMC 10. Rare. VG 225.00

J73. **Hippos,** *Marcus Aurelius,* 161-180 A.D., AE 22 mm. Laureate bust r./Woman holding horse. DeSaulcy xix, 10. VG 50.00

J74. **Philadelphia,** *Titus and Domitian,* 79-81 A.D., AE 24 mm. Laureate head of Titus r./ Laureate head of Domitian r. BMC 4. Rare. VG, countermarked. 150.00

J75. **Sephoris,** *Trajan,* 98-117 A.D., AE 21 mm. Laureate head of Trajan r./Legend across field, palm with seven branches and fruit. BMC 11. F+ 95.00

A HOARD FROM THE JEWISH WAR AGAINST ROME

These bronze perutahs are issues of the second year of the revolt, struck at Jerusalem in 67/68 A.D. The obverse pictures a vine-branch with a single leaf and the legend שקל ישראל (The Freedom of Zion) within a border of dots; the reverse shows a wide-brim amphora and the legend שנה שנית (Year 2), also within a border of dots. Reif. 147; Mesh. 153; Kindler 73.

In average condition, each. . . . . 15.00 In fine condition, each. 25.00

J62
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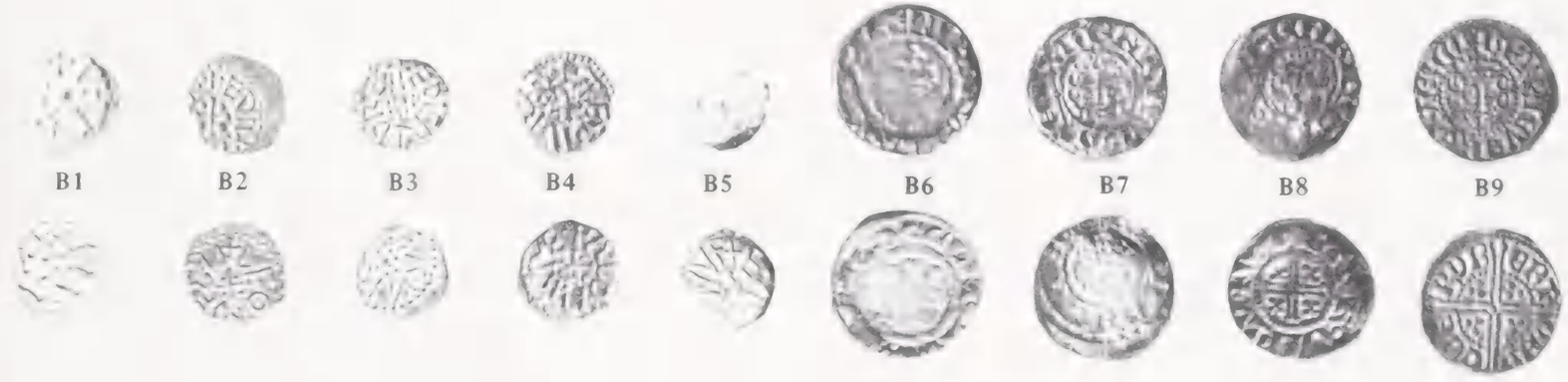
J68

J69
J70
J71
J72
J73
J74
J75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B9

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B15
B16
B17

MEDIEVAL COINS

ENGLISH HAMMERED COINAGE

Anglo-Saxon, Kings of Northumbria

B1. **Eardwulf**, A.D. 769-808 (?); AE sceat. Robertson 261. VF 45.00

B2. **Aethelred II**, first reign 841-844; AE sceat. EDILRED/LEOFOEGN around cross with pellets. North 188. EF 75.00

B3. – –, +EDI Γ REDRE, 8 dots around pellet/+E ⊓ ⊔ R(ED), 6 dots around pellet. North 188; BMC 329. VF 35.00

B4. – –, AEDIL REX around cross/A'L'DHE'RE around cross. S. 411. F 30.00

B5. – –, second reign 844-49; +AEDILRED ·.· E around pellet/+E Λ RDVVF around pellet. North 190. F 30.00

Kings of All England, Plantagenets

B6. **Richard I, the Lion-Hearted**, 1189-1199; AR penny, Winchester mint. hENRICVS REX, face with no relief/Short cross. S. 769, class 2a; North 965 S. Fair 35.00

B7. **John**, 1199-1216; AR penny, Canterbury mint. Facing bust/Short cross. S. 776. VG 30.00

B8. – –, London mint. S. 777. VG 22.50

B9. **Henry III**, 1216-1272; AR penny, Exeter mint, struck 1248. hENRICVS REX TERCI', bust/ROBERT ON ECCEL, long cross. S. 785, class 2; North 985. VF+ 35.00

B10. – –, London mint, struck 1251-1272. hENRICVS REX III, bust with scepter/NIC OLE ON LVND, long cross. S. 792, class Vb; North 992. VF 25.00

B11. – –, Ex. Colchester II hoard. VF 35.00

B12. **Edward I**, 1272-1307; AR penny, London mint, struck 1280. EDW R ANGL DNS HYB, bust crowned/CIVITAS LONDON, long cross with 3 pellets in each quarter. BR 2b. F+ 25.00

B13. – –, 1282-9. BR 4b. EF 30.00

B14. – –, 1300-02. BR 9B. F 15.00

B15. – –, Newcastle mint, struck 1300-02. Rev: VIL'NOV CASTRI. BR 9B. F+ 20.00

B16. – –, York, Royal mint, struck 1300-02. Rev: CIVITAS EBORACI. BR 9B. F 15.00

B17. – –, London mint, struck 1302-10. BR 10B. VG 20.00

B18. – –, Canterbury mint, struck 1302-10. Rev: CIVITAS CANTOR. BR 10d. VG 10.00

B19. **Edward II**, 1307-27; London mint, struck 1310-14. EDWAR ANGL DNS HYB, crowned bust/CIVITAS LONDON, long cross with 3 pellets in each quarter. BR 11A or B. F 15.00

B20. – –, 1310-14. BR 11A. F 15.00

B21. – –, 1318-20. BR 14. F 15.00

Tudor Kings

B22. **Henry VII**, 1485-1509; AR groat, London mint. Facing bust, crowned/Long cross. S. 1593. F 65.00

B23. **Henry VIII**, 1509-47; AR ½ groat, York mint, second coinage. Profile bust crowned/CIVITAS EBORACI, voided cross, TW beside shield, hat of archbishop below (issued by Thomas Wolsey as Archbishop of York). S. 1738; North 1805. VF 60.00

Also offered is a large group of silver pennies of Edward I and Edward II from the Loch Doon Hoard. Found at Loch Doon, Scotland, the hoard may have been buried during the Scottish War of 1313-1314, when Edward II was overwhelmingly defeated at Brannockburn and Scottish independence was won. The coins conform to the new type ordered in 1279 by Edward I, bearing the facing bust of the king, crowned, on the obverse and on the reverse a long cross pattee with three pellets in each quarter. Upon discovery the hoard was turned over to the British Museum and then placed on the market; thus all the coins have been attributed by the British Museum. Most were struck in London and Durham, with a few from the Canterbury and Berwick-on-Tweed mints. Seaby 829-886. Fair. 5.00

COINS OF THE CRUSADERS

Kingdom of Cyprus

C1. **Hugh IV**, 1324-59, AR gros. hVGVE REIDE, king enthroned, holding orb and scepter, B to left/+IERVSALE(M ED) ChIPRE, cross with smaller crosses in arms. Schlumberger VI, 24. F 35.00

The kingdom of Jerusalem was incorporated into that of Cyprus in 1268 and the title of king was retained long after the loss of the kingdom in 1291.

Principality of Achaia

C2. **William of Villehardouin**, 1245-78, billon denier. +G.PRINCEPS., cross/.+.CL⊼ RENTI⊼ ' castle. DeS. XIV, 10B. VF 18.00

C3. – –, as above 18.00

C4. **Charles II of Anjou**, 1285-87, billon denier. ⊡KRPRINC⊼Ch., cross/+DE⁑ CLARENTI⊼⁑, castle. Schlumberger XII, 17b. VF 20.00

C5. **Florens of Hainault**, 1289-97, billon denier. +FLORENS.P⊼Ch.., cross/+DE CLARENCIA, castle. DeS. XV, 1,2. EF 25.00

C6. – –, as above. VF 18.00

C7. A small group of billon deniers of various Achaian princes. All fair. Each 7.50

Italy

C8. **Republic of Siena**, 12th century, billon crusader denier. SENA VETVS, S retrograde in field/ALFA ET ω, cross. Thomsen 2426. EF 15.00

C9. – –, as above. VF 12.00

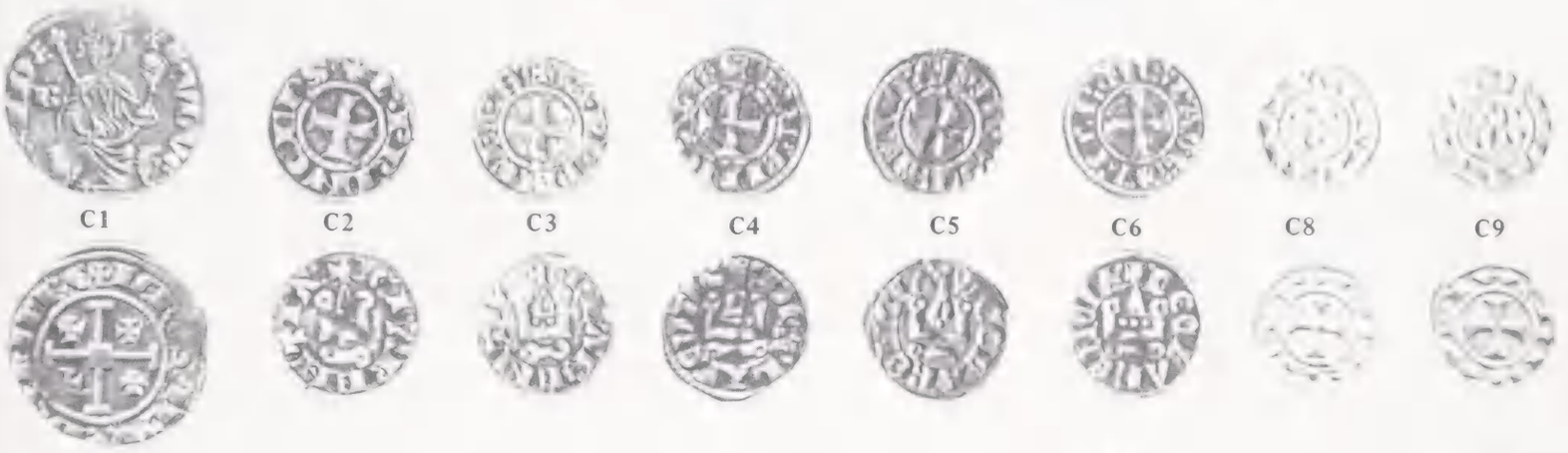
Norman Sicily

C10. **William II**, 1166-89, AE falloro. Lion/Palm. Sambon 1001. Scarce, F+ 65.00

In keeping with his plan for a Mediterranean empire, and needing support, William married his heiress Constance to Henry VI, and himself married Joan, sister of Richard I of England. But four years after his death, Henry VI, planning an empire of his own, reduced Sicily and ended the Norman dynasty.

PLATE XIV

B18
B19
B20
B21
B23
B22
B22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C4
C5
C6
C8
C9

C10
C11
C12
C13
C14
T1

T2
T3
T4
T5
T6

Hungary

C11. **Stephan IV**, 1162-63, AE. REX BELA REX STS, Stephan IV and Bela II seated/SANCTA MARIA, Virgin seated holding Jesus. CNH 98. EF 150.00

The Arpad dynasty of Hungary, being staunch Papists, called upon the German Saxons to help defend their frontiers against the oncoming Greeks; yet with only a few modifications they adopted Byzantine coin types.

The Trebizond Empire

C12. **Alexius III**, 1349-90, AE 55. Alexius standing facing, ⁂ ⊬ /Cross potent within wreath, in angles of cross, ϵ ∧ ∠ O. BMC 27. Rare, VF 125.00

A brief Renaissance (or period of respite) for the declining Trebizond empire took place during the 40 year reign of Alexius III, before the successive onslaughts by the Mongols, Turkumans, and the Ottoman Turks.

Royal France

C13. **Louis XI**, 1461-83, billon douzain. Crown, LVDOVICVS:FRANCORV:REX:, three *fleurs de lis* in trilobe, above, sun/Crown, SIT:NOME N : DNI : BENEDICT, cross in quadrilobe. Ciani 759. VF 15.00

Germany

C14. **Salzburg**, 1619-1653, AR 1/9 taler, klippe. PARIS D G ARCHI EPS SAL SE APL, coat of arms beneath legate's hat/SANCT.RVDBER TV S.EPS.SAL 1644, Saint enthroned. Probszt 1312. EF 135.00

A HOARD FROM THE CASTILIAN CRUSADERS

This hoard of silver coronados was struck during the reign of Alfonso XI the Noble, king of Castile from 1312 to 1350, who defeated the joint attack of the Spanish and Moroccan Moslems, and whose victory at Rio Salado was a major turning point in the history of the reconquest, marking the end of Moslem encroachment. The coins are from the mints of Curenca, Burgos, Leon, Seville, Madrid and Segovia and show a crowned bust on the obverse and a castle on the reverse. Heiss 9-10. Average Condition. 7.00

COINS OF THE TURKUMANS

"Enemies of the Crusaders"

Though the Urtukids were among the first of the few Mohammedan dynasties to place the images of living things on their coins, this was almost certainly not a repudiation of the law of Islam. Rather it was probably a monetary compromise dictated by the demands of exchange with the Christians on the coasts of Asia Minor. The inscriptions are in Arabic, but many of the coins bear the images of Byzantine emperors, the Virgin, or Christ—a reassuring sight for Western merchants.

In addition to the uncommon coin types they employed, the Urtukids are of interest because of their successful battles against the Crusaders. The dynasty was at the height of its power between the First and Second Crusades.

The high quality of many of the coins offered here is exceptional, as most Turkuman coins are very worn.

The Urtukids of Maradin

T1. **Najm-ad-Din Alpi**, A.H. 547-572 (A.D. 1152-1176), copper. Two facing busts (copied from coins of Gratian and Valentinian II)/Two standing figures, facing (copied from coins of John II, Comnenus, representing the Virgin crowning the emperor. Poole 31; BMC 372. VF 250.00

T2. **Husam-ad-Din Yuluk-Arslan**, A.H. 580-597 (A.D. 1184-1200), copper. Head on right facing left, smaller head on left, facing, crowned/Arabic inscription. This coin is a mixed type; whereas the head on the left is clearly Byzantine the other seems to have been copied from a coin of Nero. Poole 47; BMC 405. VF+/VF 100.00

T3. – –, as above coin. F+ 75.00

T4. – –, copper. Four figures, of which one is seated in center with head lowered, facing, another stands behind in profile with right arm upraised, the others stand one on either side/Arabic inscription. The scene is said to represent the mourning for the death in A.H. 589 of Salah-ad-Din, who had led victorious armies against the Franks. Dr. Scott (*Revue Archeologique*, x296) pointed to the terra cotta relief in the British Museum depicting the mourning of Penelope for Odysseus, which this scene strongly resembles; Lane-Poole suggested that the relief may well have been used as a 'suitable model' for the Urtukids' own scene of sorrow. (See Stanley Lane-Poole, *Coins of the Urtuki Turkumans*, p. 30.) Poole 49-50; BMC 412. VF 150.00

T7 T8 T9 T10 T11

T15 T18 T19 T20 T21 T22

T23 T24 T25 T26 T27 T28

T15. – –, another specimen as the above coin. VF 150.00
T16. – –, F+ 125.00
T17. – –, F 60.00
T18. – –, another as above, but with star before seated figure. Poole 48. F 75.00
T19. – –. Helmeted figure, seated cross-legged, holding sword in raised right hand, in left, by the plume of helmet, a trunkless, helmeted head/Arabic inscription. Giving as a reference the astrological mirror belonging to a Urtuki prince, Lane-Poole stated that this type is clearly intended to represent the planet Mars. (See *Coins of the Urtuki Turkumans*, p. 44). Poole 51-54; BMC 421; Ratto 2693. VF 150.00
T10. – –, as above coin. F+ 45.00
T11. – –. F 40.00
T12. – –. F 40.00
T13. – –, as above coin, but with sword held in left hand and head in right. Poole 55-56. Holed, VG 5.00
T14. **Nasir-ad-Din Urtuk-Arslan**, A.H. 597-637 (A.D. 1200-1239), copper. Sagittarius to left, head facing, holding bow in left hand, stretching the string of which to shoot open-mouthed dragon, which is an extension of the archer's tail/Arabic inscription. Poole 59. VF 50.00
T15. – –, as above coin. F+ 10.00
T16. – –, as above coin, but position of archer reversed and bow held in right hand. Poole 60. Holed 5.00
T17. – –, as T16. Fair 2.50
T18. – –. Laureate head, nearly 3/4 to left, encircled by Arabic inscription/Arabic inscription. Poole 62; BMC 442. F+ 15.00
T19. – –. Head to right (copied from coin of Nero)/Arabic inscription. Poole 65; BMC 453. VF 75.00
T20. – –. Figure seated cross-legged, holding orb, encircled by Arabic inscription/Arabic inscription. Poole 76; BMC 477. VF 75.00

The Atabegs of Al-Mausil

T21. **Qutb-ad-Din Maudud I**, A.H. 544-565 (A.D. 1149-1169) or **Seyf-ad-Din Ghazi II**, A.H. 565-575 (A.D. 1169-1179), copper. Bust 3/4 facing, above, two angels/Arabic inscription. BMC 498 or 511. VF+ 100.00
T22. – –, as above coin. VF 90.00
T23. **'Izz-ad-Din Mas'ud I**, A.H. 576-589 (A.D. 1180-1193), copper. Figure seated, holding new moon in uplifted hands/Arabic inscription. BMC 532. VF+ 200.00

Atabegs of Halab

T24. **Nur-ad-Din Mahmud**, A.H. 541-568 (A.D. 1146-1173), copper. Two figures facing, holding long crucifix (copied from coins of Theodora?)/Christ standing facing. BMC 598; Ratto 2699. F 40.00

Atabegs of Sinjar

T25. **Qutb-ad-Din Mohammad**, A.H. 591-616 (A.D. 1197-1219), copper. Diademed bust left, holding spear over shoulder (copied from late Roman coinage)/Arabic inscription. BMC 621; Ratto 2700. Almost EF 150.00
T26. – –, as above coin. VF 75.00
T27. – –. VF 75.00

The Ayyubids

T28. **Al-Adil** (?), A.H. 589-615 (A.D. 1193-1218), copper. Figure seated cross-legged holding orb in right hand. F+ 35.00
T29. – –, as above coin. Fair 5.00

We have several copies of *Coins of the Urtuki Turkumans* by Stanley Lane Poole, originally published in 1875; in which he gives a history of the Urtukids and a chart of dynasties contemporary with the Urtukids, as well as a catalogue of the coins. Those offered are reprints, now also out-of-print; in paper covers 5.00

MAIL BID SALE

The following lots are offered for mail bids only. Since your JNFA has arrived in the height of summer vacation, we are extending the mail bid to September 29. Therefore, bid sheets must be received no later than September 29; the lots will be awarded to the highest bidder on September 30. Your submission of a bid sheet constitutes your acceptance of the terms of sale as stated below.

All coins are guaranteed genuine and as described.

The lots will be awarded to the highest bidder at a price based on the next highest bid plus 10%. Bid what you feel the lot is worth to you. Your bids will be protected, and even if your bid is 40% higher than the next highest bid, you will purchase the lot for only 10% above the underbidder.

On the insert at the front of the catalogue we have listed a minimum bid for each lot. No bid will be accepted for less than these minimums. On the same sheet we have indicated an estimated valuation for each lot based on recent international market prices. These estimates are intended only as a guide for bidders and will not affect the prices realized.

No buy or unlimited bids will be accepted. In the case of identical bids, the earliest bidder will receive preference.

We cannot be responsible for any errors in bidding. Please make certain that your bid is on the correct lot and that your bid sheet is signed. Care has been taken to be accurate, but any errors on our part will be corrected.

All claims for adjustment must be made in writing within 5 days after the delivery of the goods. Title remains with the seller until items are paid for in full. **No lots may be returned without our written permission.**

Unknown bidders must establish credit references or deposit 25% of the amount of their bids. Bids from minors will not be accepted.

No commission will be charged for executing bids, but bidders must pay all postage, express and insurance charges. All lots delivered in California are subject to the 6% California sales tax unless the bidder is the possessor of a valid resale license and has a resale card on file with us at the time of the submission of his bids.

PTOLEMAIC BRONZE COLLECTION

The following coins are listed by Svoronos number.

172. **Ptolemy I**, 323-284 B.C., AE 16. Diademed hd. of Alexander r./Eagle. VF
412. **Ptolemy II**, 284-247 B.C., AE 43. Zeus Ammon hd. r./Two eagles. VF+
416. ––, AE 15. Zeus Ammon hd. r./Eagle stg. l. VF
439. ––, AE 20. Ptolemy I hd. r./Libya hd. r. F+
446. ––, AE 43. Zeus Ammon hd. r./Eagle. VF
467. ––, AE 22. Alexander hd. r. in elephant headdress/Eagle. VF
472. ––, AE 41. Zeus Ammon hd. r./Two eagles. Scarce. F+
581. ––, AE 26. As above/Eagle stg. l. Nice style. VF
586. ––, AE 25. As above. EF
598. ––, AE 25. As above. VF
761. ––, AE 19. Similar. F+
871. ––, AE 20. As Svor. 467. F
872. ––, AE 12. As Svor. 439. Rare this size. F+
964. **Ptolemy III**, 247-222 B.C., AE 41. Zeus Ammon hd. r./Eagle. VF
965. ––, AE 33. Similar. Nice VF
965a. ––, AE 33. As above. Superb
966. ––, AE 25. Similar. Two pieces, both F+
968. ––, AE 16. Similar. F
974. ––, AE 35. Similar, but eagle's hd. r. F+
976. ––, AE 24. Alexander hd. r. in elephant headdress/As above. F
993. ––, AE 31. Zeus Ammon hd. r./Eagle. VF
993v. ––, AE 31. Similar, but unpublished letters ∃∃ between legs of eagle. VF
1002. ––, AE 39. Zeus Ammon hd. r./Eagle. VF
1151. **Ptolemy IV**, 222-204 B.C., AE 28. Similar, with cornucopiae c/m. F+
1154. ––, AE 20. Cleopatra I hd. r./Eagle. VF
1158. ––, AE 12. Zeus Ammon hd. r./Eagle, silphium plant. Rare. F+
1233. **Ptolemy V**, 204-181 B.C., AE 33. As Svor. 1154. F
1235. ––, AE 23. As above. VF+
1236. ––, AE 18. Alexander hd. r. in elephant headdress/Eagle. EF
1236a. ––, AE 18. As above. F
1238. ––, AE 14. Cleopatra as Isis/Eagle. VF+
1238a. ––, AE 14. As above. F
1376. **Ptolemy VI**, 181-146 B.C., AE 23. Herakles hd. r./Eagle. Scarce. F
1380. ––, AE 28. Obverse legend, Zeus Ammon hd. r./Two eagles. Rare. F
1380a. ––, AE 28. As above. Rare. F+
1381. ––, AE 19. Alexander hd. r. in elephant headdress/Eagle. Scarce. F
1384. ––, AE 24. Cleopatra III as Isis/Eagle. VF
1384a. ––, AE 24. As above. Superb
1386. ––, AE 18. As Svor. 1381. Scarce. VG
1408. ––, AE 14. Zeus Ammon hd. r./Eagle. Scarce. VF
1424. ––, AE 30. As above/Two eagles. VF
1424a. ––, AE 30. As above. VF/F, some rev. corrosion
1426. ––, AE 18. As above. VF
1491. **Ptolemy VIII**, 170-117 B.C., AE 32. Isis hd. r./Eagle. Rare. F
1493. ––, AE 25. Alexander hd. r. in elephant headdress/Eagle. Rare. F+
1494. ––, AE 22. Herakles hd. r./Eagle. Scarce. F+
1494a. ––, AE 22. As above. Scarce. Superb
1495. ––, AE 18. As Svor. 1493. F
1651. ––, AE 18. Zeus Ammon hd. r./Eagle. Scarce. VG
1666. **Ptolemy X**, 117-81 B.C., AR tetradrachm. Ptolemy hd. r./Eagle. EF
1718. ––, AE 17. Zeus Ammon hd. r./Cornucopiae. Crude. VG
1733. **Ptolemy XI**, 114-81 B.C., AE 9. Zeus Ammon hd. r./Eagle. Rare. F
1872. **Cleopatra VII**, 52-30 B.C., AE 24. Bust of Cleopatra r./Eagle. VF
1917. **Barbarous Imitation**, AE 15. Zeus Ammon hd. r./Two eagles. Crude. F

ROMAN IMPERIAL COINAGE

R1. **Nero**, 54-68 A.D., AE dupondius. NERO CAES AR AVG GERM IMP, laureate bust right/SC, Victory holding shield inscribed SPQR. RIC 318. VF

R2. **Domitian**, 81-96 A.D., AR denarius. IMP CAES DOMIT AVG GERM P M TR P XV, head laureate right/IMP XXII COS XVII CENS P P P, Minerva left with thunderbolt and spear. RIC 192. VF

R3. **Sabina**, †137 A.D., AR denarius. SABINA AVGVSTA, draped bust, head diademed right/VENERI GENETRICI, Venus standing facing right, holding up robe with right hand and apple with left. RIC 396. VF

R4. **Antoninus Pius**, 138-161 A.D., AR denarius. ANTONINVU AVG PIVS P P TR P COS III, head right/CONCORDIA AVG, Concordia standing right holding scepter and cornucopia. RIC 65. EF

R5. **Clodius Albinus**, 195-197 A.D., AR denarius. D CLODIVS ALBINVS CAES, head bare right/SAEC FRVGIF COS II, Saeculum Frugiferum, radiate, bare to waist, standing left, holding caduceus and trident. RIC 8. VF

R6. **Elagabalus**, 218-222 A.D., AR denarius. ANTO NINVS PIVS FEL AVG, head right, laureate bust draped/SANCT DEO SOLI ELAGABAL, slow quadriga right, bearing the conical stone of Emesa on which is an eagle surrounded by four parasols. RIC 195. Rare, VF

R7. **Numerian**, 283-284 A.D., AR antoninianus. IMP C M AVR NVMERIANVS NOB C, bust to right, crowned/VIRTVS AVGG, Numerian in military dress on left, holding a scepter and receiving a globe from Carus also in military dress. C. 111. EF

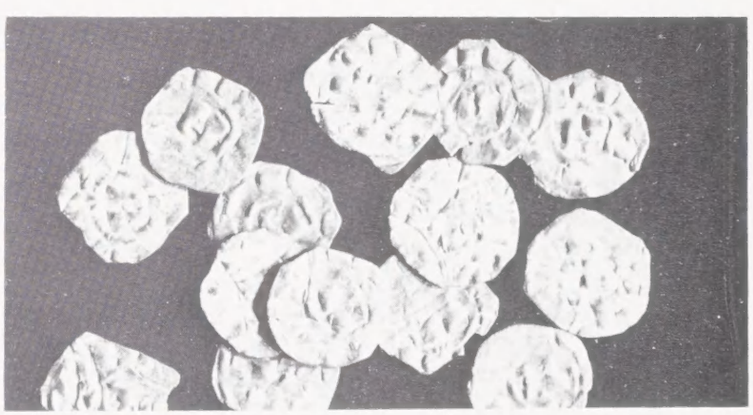
172 412 446 472 467

581 586 872 964

965 965A 1002 1235 1236 1238

PLATE XVII

A HOARD OF HENRY III, DUKE OF LUCCA



The First Crusade was proclaimed by Urban II in 1096 as a cause for the "people" and the nobles rather than for the monarchs, illustrating the papal policy of aggrandizing the power of the Holy See at the expense of kings and emperors. Henry III was the ruler of Lucca, a typical Italian city which played an important part in the Crusades and prospered enormously as a result of close commercial relations with the kingdom of Jerusalem. These crude billon deniers were struck ca. 1100 A.D.
Fair 2.00

A HOARD OF CHARLES THE BOLD

Charles succeeded Philip the Good as head of the first union of the Low Countries since the time of Charlemagne, including Burgundy, Flanders, Artois, Brabant, Holland, Zealand, Friesland, Luxembourg and Hainault; only Alsace and Lorraine were lacking, and these Charles soon occupied. In 1477 he was defeated and killed by the Swiss at Nancy while attempting to enlarge his duchy. Louis XI of France then took Burgundy, but Flanders remained loyal to Charles' daughter Mary, who married the Archduke Maximilian and thus founded the Hapsburg dynasty.

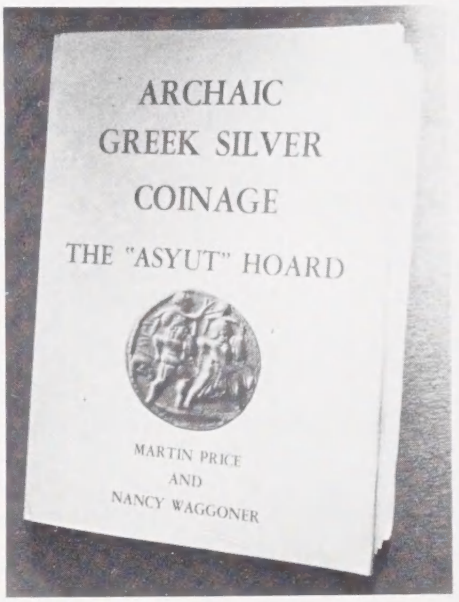
These grosse of Charles the Bold were struck in Flanders between 1467 and 1477. The obverse bears the arms of Burgundy and the reverse a cross santonle with two *lis* and two lions. F 15.00

REVISED JUDAEAN CHART

New, revised chart of ancient Judaean coinage, arranged according to Meshorer and Reifenberg numbers, with the ancient Hebrew inscriptions. Revised by Rohe Reidenbach and Dr. Arie Kindler of the Kadman Numismatic Museum, Tel Aviv. —$2.95 plus postage

NOW AVAILABLE . . . . . .

Subsequent to discovery in Egypt in 1969, the almost 900 coins of the Asyut Hoard found their way into nearly 100 various collections. Now, after patient research, Nancy Waggoner and Martin Price have assembled in this important new book their findings and all the implications for the chronology of archaic Greek coinage.



$35.00

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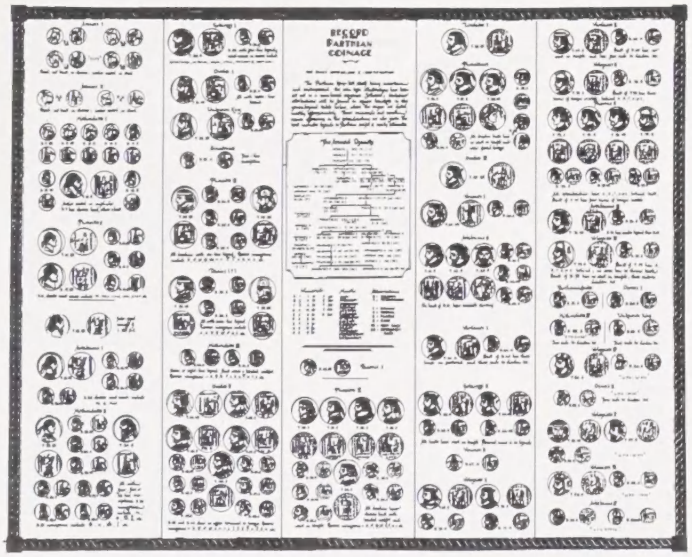
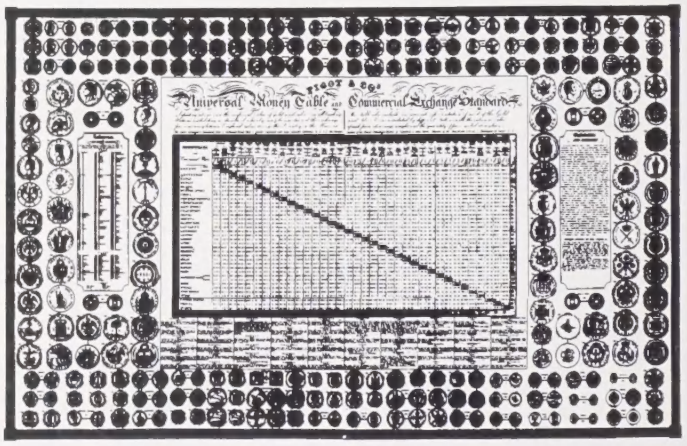


RECORD OF THE PARTHIAN COINAGE

An excellent chart for quick comparison and ready identification of the fascinating Parthian Coinage. 23" high x 28½" wide. **$2.95**



UNIVERSAL MONEY TABLE AND COMMERCIAL EXCHANGE STANDARD

A reproduction of a wall chart originally printed in the early 1800's. It is beautifully reproduced in 4 colors on heavy parchment 22½" high x 36" wide. **$4.00**

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